

**INDIAN HISTORICAL
RESEARCHES**

**THE LAKSHMIDEVI
TEMPLE AT DODDA
GADDAVALLI**

Indian Temple Architecture

NARASIMHACHAR R.

Vol. 43



COSMO PUBLICATIONS

Rs. 18,500.00
(78-vols Set)

First Published 1919
This series 1987

Published by
RANI KAPOOR (Mrs)
COSMO PUBLICATIONS
24-B, Ansari Road, Darya Ganj,
New Delhi-110002 (India)

Printed at
M/S Punjabi Press
New Delhi

STATE CENTRAL LIBRARY, WEST BENGAL
ACCESSION NO.....27504.....
DATE.....3.4.89.....

INTRODUCTORY. NOTE.

THIS monograph, the third of the Mysore Archaeological Series: *Architecture and Sculpture in Mysore*, treats of the Lakshmiidevi temple at Dodda Gaddavalli, Hassan Taluk, founded by a great merchant of the name of Kullahana-Rahuta and his wife Salrajadevi in A. D. 1113 during the reign of the Hoysala king Vishnuvardhana. This temple has been selected not for any exuberance of its decorative details but for its rare quadruple form and the symmetrical disposition of its plan. The first monograph dealt with a temple consisting of three cells, the second with a temple consisting of one cell, but the present deals with a temple consisting of four cells. The Lakshmiidevi temple is thus a typical structure of the Hoysala style of architecture and appears to be the only one of its kind in Mysore. It is likewise one of the very early examples of the Hoysala style, having been built four years before the Kesava temple at Belur.

As in the case of the previous monographs, Mr. T. Namassivayam Pillai, the Photographer and Draughtsman of my Office, is responsible for the illustrations.

The list of the artistic buildings of the Hoysala and Dravidian styles in Mysore given in the first monograph has now been enlarged to some extent by the addition of some more monuments of the two styles brought to light by recent exploration. Though by no means exhaustive, it is sufficient to give an idea of the richness of Mysore in these artistic treasures.

It only remains for me to express my thanks to scholars and the press for their appreciative notices of my monograph on the Kesava temple at Somanathapur.

BANGALORE,
June 1919.

R. NARASIMHACHAR.

PROVISIONAL LIST OF ARTISTIC BUILDINGS OF THE HOYSALA AND
DRAVIDIAN STYLES IN MYSORE.

*Those that are marked with an asterisk are more or less in a ruinous
condition.*

HOYSALA.

TEMPLE	PLACE	PERIOD	REIGN	REMARKS
1. Basavesvara ...	Tonachi ...	C. 1047	Vinayaditya ...	...
2. Mallinatha-basti* ...	Angadi ...	C. 1060	do ...	...
3. Kedaresvara ...	Belgami ...	C. 1060	do ...	Triple.
4. Tripurantaka* ...	do ...	1070	do ...	Double.
5. Kaitabhesvara ...	Kuppatur ...	C. 1070	do ...	...
6. Adinatha-basti ...	Chikka Hanasoge ...	C. 1080	do ...	Triple.
7. Lakshmidēvi ...	Dodda Gaddavalli ...	1118	Vishnuvardhana	Quadruple
8. Kesava ...	Belur ...	1117	do ...	...
9. Kappē-Chennigaraya ...	do ...	C. 1117	do ...	Double.
10. Vira-Narayana ...	do ...	C. 1117	do ...	...
11. Kirti-Narayana ...	Talkad ...	1117	do ...	...
12. Dharmesvara ...	Grama ...	1128	do ...	...
13. Kesava ...	do ...	C. 1128	do ...	...
14. Narasimha ...	do ...	C. 1128	do ...	...
15. Kesava ...	Marale ...	1130	do ...	...
16. Siddhesvara ...	do ...	1130	do ...	...
17. Parvvanatha-basti ...	Halebid ...	1138	do ...	...
18. Hoysalesvara ...	do ...	C. 1141	Narasimha I ...	Double.
19. Jain basti* ...	Cholasandra ...	1145	do ...	Triple.
20. Kesava* ...	Honnavaṛa ...	1149	do ...	...
21. Nagasvara* ...	Nidugal-durga ...	C. 1180	do ...	...
22. Parvvanatha-basti ...	Heggare ...	1180	do ...	...
23. Isvara ...	Anakonda ...	C. 1180	do ...	...
24. Kesava ...	Dharmapura ...	1183	do ...	...
25. Do ...	Hullekere ...	1183	do ...	...
26. Hoysalesvara* ...	Tenginagatta ...	C. 1183	do ...	...
27. Narayana* ...	Suttur ...	1189	do ...	...

HOYBALA—contd.

TEMPLE	PLACE	PERIOD	REIGN	REMARKS
23. Somevara	Suttur	C. 1169	Narasimha I ...	Triple.
29. Kesava	Nagamangala	C. 1170	do	do
30. Brahmesvara	Kikkeri	1171	do ... ..	...
31. Buchesvara	Koramangala	1173	do ... ..	...
32. Akhana-basti	Sravana Belgola	1182	Ballala II ... ..	...
33. Amritesvara	Amritapura	1196	do ... ..	...
34. Singesvara*	Hebbalalu	1200	do ... ..	...
35. Santinatha-basti	Jinanathapura	C. 1200	do ... ..	...
36. Mahalingesvara*	Mavuttanahalli	C. 1200	do	Triple.
37. Chottesvara*	Chatchattanahalli	C. 1200	do	do
38. Trimurti	Bandalike	C. 1200	do	do
39. Anekal	do	C. 1200	do	do
40. Kodanda-Rama	Hirimagalur	C. 1200	do ... ..	...
41. Siddhesvara	Kodakani	C. 1200	do ... ..	...
42. Mallesvara	Huliyar	C. 1200	do ... ..	...
43. Virabhadra	Gramma	C. 1200	do	Double
44. Andal	Belur	C. 1200	do ... ..	...
45. Sankaresvara*	do	C. 1200	do ... ..	...
46. Kesava*	Angadi	C. 1200	do ... ..	...
47. Santinatha-basti*	Bandalike	C. 1204	do ... ..	...
48. Kirti-Narayana	Heragu	1218	do ... ..	...
49. Kodaresvara	Halebid	1219	do ... ..	...
50. Virabhadra	do	C. 1220	do ... ..	...
51. Sahasrakuta-basti	Arakere	1220	do ... ..	...
52. Isvara	do	C. 1220	do ... ..	...
53. Do	Nanditavara	C. 1220	do ... ..	...
54. Harihara	Harihar	1224	Narasimha II ... ..	...
55. Mule-Singesvara*	Bellur	1224	do	Triple.
56. Kallesvara*	Heggere	1232	do ... ..	...
57. Galagesvara*	do	C. 1232	do ... ..	...
58. Somevara	Harnahalli	1234	do ... ..	...
59. Kesava	do	C. 1234	do ... ..	...
60. Mallikarjuna	Basaral	1235	do	Triple.
61. Lakshmi-Narasimha	Nuggihalli	1249	Somevara	do

HOYSALA—*conold.*

TEMPLE	PLACE	PERIOD	REIGN	REMARKS
62. Sadasiva	Nuggihalli	C. 1249	Somesvara ... ..	...
63. Lakshmi-Narasimha	Javagal	C. 1250	do	Triple.
64. Isvara'	Budaur	C. 1250	do ... ..	...
65. Padmanabha'	do	C. 1250	do ... ..	...
66. Panchalinga	Goviudanhalli	C. 1250	do	Quintuple
67. Kesava'	Nagalapura	C. 1250	do ... ..	...
68. Kedaresvara'	do	C. 1250	do ... ..	...
69. Mallesvara'	Hulikal	C. 1250	do ... ..	...
70. Kesava	Tandaga	C. 1250	do ... ..	...
71. Lakshmi-Narayana	Hosaholalu	C. 1250	do	Triple.
72. Kesava	Aralaguppe	C. 1250	do ... ..	...
73. Do	Turuvekere	C. 1250	Narasimha III ... ..	...
74. Mule-Saukaresvara	do	C. 1250	do ... ..	...
75. Yoga-Madhava	Settikere	1251	do	Triple.
76. Kesava	Somanathapur	1258	do	do
77. Madhavaraya	Bellur	C. 1270	do	do
78. Lakshmi-Narasimha	Hole-Narsipur	C. 1270	do	do
79. Do	Vignasante	1286	do	do
80. Balalingesvara'	do	C. 1286	do ... ..	...
81. Lakshmikanta	Hedatole	C. 1292	Ballala III ... ..	...
82. Nagaresvara'	do	C. 1292	do ... ..	...

DRAVIDIAN.

1. Nandisvara	Nandi	C. 800	Goviuda III ... ..	...
2. Lakshmanesvara, etc.	Avani	C. 940	Bira-Nolamba ... ..	...
3. Chamundaraya-basti	Stravana Belgola	C. 960	Rachamalla IV ... ..	...
4. Kallesvara	Aralaguppe	C. 1091	Tribhuvanamalla ... ..	...
5. Muktinathesvara'	Binuamangala	C. 1100	Kulottunga-Chola ... ..	...
6. Vaidyesvara	Talkad	C. 1100	do ... ..	...
7. Panchakuta-basti'	Kambadahalli	C. 1120	Vishnuvardhana ... ..	...
8. Narasimha	Agara	C. 1120	do ... ..	...
9. Gangadharasvara	Kaidala	1151	Narasimha I ... ..	...
10. Amara-Narayana	Kaivara	C. 1250	Selvandal-Devar ... ..	...

DRAVIDIAN—*conold.*

TEMPLE			PLACE			PERIOD	REIGN	REMARKS
11.	Somesvara	...	Kurudumale	...	...	C. 1360	Havanji-Vasudeva- raya.	...
12.	Do	...	Nidugal-durga	...	...	1362	Ganesvara-Deva	...
13.	Do	...	Kolar	...	...	C. 1800	Ballala III	...
14.	Arkesvara	...	Hale-Ahur	...	...	C. 1800	do	...
15.	Vidyasankara	...	Sringeri	...	...	C. 1856	Bukka I	...
16.	Mallikarjuna	...	Pankajanbali	...	...	C. 1510	Krishna-Deva- Raya.	...
17.	Aghoresvara	...	Ikkeri	...	...	C. 1560	Sankanna-Nayaka I	...
18.	Ranganatha	...	Rangasthala	...	...	C. 1600	Palagara	...
19.	Gaurisvara	...	Yelandur	...	...	1654	Mudda-Raja	...
20.	Nilakanthesvara	...	Jambitige	...	...	1758	Somasakshara- Nayaka II.	...

LIST OF PLATES.

To face page.

I.	FULL VIEW OF THE LAKSHMIDEVI TEMPLE AT DODDA GADDAVALLI								
									(Frontispiece.)
II.	PLAN OF	DO	DO ..	..	..	..	..	2	
III.	WEST VIEW OF	DO	DO ..	..	..	..	..	ib	
IV.	DOORWAY OF THE EAST MAHADVARA OR OUTER GATE				..	..	..	ib	
V.	SHRINE AT THE SOUTH-WEST CORNER OF THE ENCLOSURE				..	..	..	ib	
VI.	DO NORTH-WEST	DO	DO ..	..	..	..	..	ib	
VII.	EAST VIEW OF THE LAKSHMIDEVI SHRINE		..	..	..	..	..	3	
VIII.	NORTH VIEW OF	DO	DO ..	..	..	..	..	ib	
IX.	WEST VIEW OF THE KALI SHRINE		..	..	..	..	..	ib	
X.	WEST DOORWAY OF THE NAVARANGA OR MIDDLE HALL OF THE KALI SHRINE		..	..	..	..	..	ib	
XI.	LAKSHMIDEVI	..	..	..	..	..	..	ib	
XII.	KALI ..	..	..	..	..	..	..	4	
XIII.	VETALA OR GOBLIN IN THE VESTIBULE OF THE KALI SHRINE		..	..	..	..	..	ib	
XIV.	INSCRIPTION (HASSAN 149) RECORDING THE FOUNDATION OF THE TEMPLE		..	..	..	..	..	ib	

LIST OF PLATES.

	<i>Facing page</i>
I. EAST VIEW OF THE KESAVA TEMPLE AT SOMANATHAPUR (<i>Frontispiece.</i>)	
II. PLAN OF DO DO	2
III. NORTH TOWER OF DO DO	4
IV. SOUTH TOWER OF DO DO	<i>ib.</i>
V. RAILED PARAPET ON THE NORTH WALL OF THE KESAVA TEMPLE ...	6
VI. DO ON THE SOUTH DO DO WITH PERFORATED SCREENS ABOVE	<i>ib.</i>
VII. DO ON THE SOUTH WALL OF THE KESAVA TEMPLE, EN- LARGED, OMITTING FIRST TWO FRIZES	<i>ib.</i>
VIII. BOTTOM OF THE SOUTH TOWER OF THE KESAVA TEMPLE	8
IX. NORTH WALL OF THE KESAVA TEMPLE	<i>ib.</i>
X. LARGE IMAGES ON THE SOUTH WALL OF THE KESAVA TEMPLE ...	<i>ib.</i>
XI. STANDING AND SEATED FIGURES OF VISHNU	10
XII. JANARDANA IN THE NORTH CELL	<i>ib.</i>
XIII. VENUGOPALA IN THE SOUTH CELL	<i>ib.</i>
XIV. CEILING	12
XVa. Do	<i>ib.</i>
XVb. Do	<i>ib.</i>
XVIa. Do	<i>ib.</i>
XVIb. Do	<i>ib.</i>
XVII. PILLARS OF THE FRONT HALL	<i>ib.</i>
XVIII. SIGNED IMAGES... ..	14
XIX. Do	<i>ib.</i>
XX. SARASVATI	<i>ib.</i>
XXI. INSCRIBED SLAB IN THE ENTRANCE PORCH	16
XXIIa. RUINED NARASIMHA TEMPLE	<i>ib.</i>
XXIIb. RUINED PANCHALINGA TEMPLE	<i>ib.</i>

INTRODUCTORY NOTE.

THE present work forms the second of the Mysore Archaeological Series: *Architecture and Sculpture in Mysore*, and deals with the Kesava temple at Belur, one of the most exquisite specimens of the Hoysala style of architecture, built by the Hoysala king Vishnuvardhana in A. D. 1117. The Kesava temple at Somanathapur, treated of in the first monograph of this Series, is a *trikutachala* or three-celled structure, while the subject of the present monograph consists of only one cell, though surrounded by several temples, shrines and subsidiary buildings, and, being older than the other by nearly one hundred and fifty years, may be looked upon as one of the earlier examples of the Hoysala style. According to Fergusson it combines constructive propriety with exuberant decoration to an extent not often surpassed in any part of the world.

To do anything like justice to the marvellous elaboration and beauty of the details of this gem of architecture hundreds of plates are necessary. For the purpose of this short monograph, however, only some of the most striking features have been selected and the temple is illustrated by forty-five plates. The illustrations have been prepared by Mr. T. Namassivayam Pillai, the Photographer and Draughtsman of my Office.

The list of the artistic buildings of the Hoysala and Dravidian styles in Mysore given in the first monograph has now been enlarged to some extent by the addition of some more monuments of the two styles brought to light by recent exploration. Though by no means exhaustive, it is sufficient to give an idea of the richness of Mysore in these artistic treasures.

It only remains for me to express my thanks to scholars and the press for their appreciative notices of my Monograph on the Kesava temple at Somanathapur.

BANGALORE,
JUNE 1919.

R. NARASIMHACHAR.

PROVISIONAL LIST OF ARTISTIC BUILDINGS OF THE HOYSALA AND
DRAVIDIAN STYLES IN MYSORE.

*Those that are marked with an asterisk are more or less in a ruinous
condition.*

HOYSALA.

TEMPLE	PLACE	PERIOD	REIGN	REMARKS
1. Basavesvara ...	Tonachi ...	C. 1047	Vinayaditya ...	...
2. Mallinatha-basti* ...	Angadi ...	C. 1050	do ...	...
3. Kedaresvara ..	Belgami ...	C. 1060	do ...	Triple.
4. Tripurantaka* ...	do ...	1070	do ...	Double.
5. Kaitabhesvara ...	Kuppatur ...	C. 1070	do ...	...
6. Adinatha-basti ...	Chikka Hanasoge ...	C. 1080	do ...	Triple.
7. Lakshmidēvi ...	Dodda Gaddavalli ...	1118	Vishnuvardhana	Quadruple
8. Kesava ...	Belur ...	1117	do ...	...
9. Kappe-Chennigaraya ...	do ...	C. 1117	do ...	Double.
10. Vira-Narayana ...	do ...	C. 1117	do ...	...
11. Kirtī-Narayana ...	Talkad ...	1117	do ...	...
12. Dharmesvara ...	Grama ...	1128	do ...	...
13. Kesava ...	do ...	C. 1128	do ...	...
14. Narasimha ...	do ...	C. 1128	do ...	...
15. Kesava ...	Marale ...	1130	do ...	...
16. Siddhesvara ...	do ...	1130	do ...	...
17. Parsvanatha-basti ...	Halebid ...	1138	do ...	...
18. Hoyalesvara ...	do ...	C. 1141	Narasimha I ...	Double.
19. Jain basti* ...	Cholasandra ...	1145	do ...	Triple.
20. Kesava* ...	Honnavaṛa ...	1149	do ...	...
21. Nagasvara* ...	Nidugal-durga ...	C. 1150	do ...	...
22. Parsvanatha-basti ...	Heggere ...	1160	do ...	...
23. Isvara ...	Anekonda ...	C. 1160	do ...	...
24. Kesava ...	Dharmapura ...	1162	do ...	...
25. Do ...	Hullekere ...	1163	do ...	...
26. Hoyalesvara* ...	Tenginaṛatti ...	C. 1163	do ...	...
27. Narayana* ...	Suttur ...	1169	do ...	...

HOYSALA—*contd.*

TEMPLE	PLACE	PERIOD	REGION	REMARKS
28. Someśvara	Buttur	C. 1169	Narasimha I ...	Triple.
29. Keśava	Nagamangala	C. 1170	do	do
30. Brahmesvara	Kikkeri	1171	do ... ..	...
31. Buchesvara	Koramangala	1173	do ... ..	...
32. Akkasa-basti	Sravasa Belgola	1182	Ballala II ... ..	..
33. Amritesvara	Amritapura	1196	do ... ..	...
34. Singesvara*	Hebbalalu	1200	do ... ..	..
35. Santinatha-basti	Jinanathapura	C. 1200	do ... ..	...
36. Mahalingesvara*	Mavuttanahalli	C. 1200	do	Triple.
37. Chaitesvara*	Chatchattanahalli	C. 1200	do	do
38. Trimurti	Bandalike	C. 1200	do	do
39. Anekal	do	C. 1200	do	do
40. Kodanda-Rama	Hirimagalur	C. 1200	do ... ..	...
41. Siddhesvara	Kodakani	C. 1200	do ... ..	..
42. Mallesvara	Huliyar	C. 1200	do ... ..	...
43. Virabhadra	Grama	C. 1200	do	Double
44. Andal	Belur	C. 1200	do ... ..	...
45. Sankaresvara*	do	C. 1200	do ... ..	...
46. Keśava*	Angadi	C. 1200	do ... ..	...
47. Santinatha-basti*	Bandalike	C. 1204	do ... ..	...
48. Kirti-Narayana	Heragu	1218	do ... ..	...
49. Kedaresvara	Halebid	1219	do ... ..	...
50. Virabhadra	do	C. 1220	do ... ..	...
51. Sahasrakuta-basti	Araikere	1220	do ... ..	...
52. Isvara	do	C. 1220	do ... ..	...
53. Do	Nanditavare	C. 1220	do ... ..	...
54. Harihara	Harihar	1224	Narasimha II ... ..	...
55. Mule-Singesvara*	Bellur	1224	do	Triple.
56. Kallesvara*	Hoggero	1222	do ... ..	...
57. Galagesvara*	do	C. 1223	do ... ..	...
58. Someśvara	Harnahalli	1224	do ... ..	...
59. Keśava	do	C. 1224	do ... ..	...
60. Mallikarjuna	Basaral	1225	do	Triple.
61. Lakshmi-Narasimha	Nuggihalli	1249	Someśvara	do

HOYSALA—*concl'd.*

TEMPLE	PLACE	PERIOD	DEIGN	REMARKS
62. Sadasiva ...	Nuggihalli ...	C. 1249	Somesvara ...	...
63. Lakshmi-Narasimha ...	Javagal ...	C. 1250	do ...	Triple.
64. Isvara' ...	Budanur ...	C. 1250	do ...	...
65. Padmanabha' ...	do ...	C. 1250	do ...	...
66. Panchalinga ...	Govindanahalli ...	C. 1250	do ...	Quintuple
67. Kesava' ...	Nagalapura ...	C. 1250	do ...	...
68. Kedaresvara' ...	do ...	C. 1250	do ...	...
69. Mallesvara' ...	Hulikal ...	C. 1250	do ...	...
70. Kesava ...	Tandaga ...	C. 1250	do ...	...
71. Lakshmi-Narayana ...	Hosaholalu ...	C. 1250	do ...	Triple.
72. Kesava ...	Aralaguppe ...	C. 1250	do ...	...
73. Do ...	Turuvakere ...	C. 1250	Narasimha III ...	...
74. Mule-Sankaresvara ...	do ...	C. 1250	do ...	...
75. Yoga-Madhava ...	Settikere ...	1251	do ...	Triple.
76. Kesava ...	Somanathapur ...	1255	do ...	do
77. Madhavaraya ...	Bellur ...	C. 1270	do ...	do
78. Lakshmi-Narasimha ...	Hole-Narapur ...	C. 1270	do ...	do
79. Do ...	Vignassante ...	1285	do ...	do
80. Balalingesvara' ...	do ...	C. 1285	do ...	...
81. Lakshmikanta ...	Hedatole ...	C. 1292	Ballala III ...	...
82. Nagaresvara' ...	do ...	C. 1292	do ...	...

DRAVIDIAN.

1. Nandisvara ...	Nandi ...	C. 800	Govinda III ...	...
2. Lakshmanesvara, etc. ...	Avani ...	C. 940	Bira-Nolamba ...	...
3. Chamundaraya-basti ...	Bravana Belgola ...	C. 980	Raschamalla IV ...	...
4. Kallesvara ...	Aralaguppe ...	C. 1091	Tribhuvanamalla ...	...
5. Muktinathesvara' ...	Binnamangala ...	C. 1100	Kulottunga-Chola ...	...
6. Valdivesvara ...	Talkad ...	C. 1100	do ...	...
7. Panchakuta-basti' ...	Kambadahalli ...	C. 1120	Vishnuvardhana ...	...
8. Narasimha ...	Agara ...	C. 1120	do ...	...
9. Gangadharasvara ...	Kaidala ...	1151	Narasimha I ...	...
10. Amara-Narayana ...	Kaivara ...	C. 1250	Selvandal-Devar ...	...

DRAVIDIAN—*conold.*

TEMPLE			PLACE			PERIOD	REIGN	REMARKS
11.	Somesvara	...	Kurndumale	...	...	C. 1250	Ilavanji-Vasudeva- raya.	...
12.	Do	...	Nidugal-durga	...	...	1222	Ganesvara-Deva	...
13.	Do	...	Kolar	...	...	C. 1800	Ballala III	...
14.	Arkesvara	...	Hale-Atur	...	...	C. 1800	do	...
15.	Vidyasankara	...	Sringeri	...	...	C. 1856	Bukka I	...
15.	Mallikarjuna	...	Pankajanbali	...	...	C. 1810	Krishna-Deva- Raya.	...
17.	Aghoresvara	...	Ikheri	...	...	C. 1680	Sankanna-Nayaka I	...
18.	Ranganatha	...	Rangasthala	...	...	C. 1800	Palagara	...
19.	Gaurisvara	...	Yelandur	...	...	1654	Mudda-Raja	...
20.	Nilakanthesvara	...	Jambitige	...	...	1738	Somasekhara- Nayaka II.	...

LIST OF PLATES.

Facing page.

	<i>Facing page</i>
XXXI. CEILING IN FRONT OF EAST ENTRANCE	24
XXXII. SIGNED IMAGES	ib
XXXIII. EAST VIEW OF KAPPE-CHENNIGARAYA TEMPLE	26
XXXIV. SUKHANASI DOORWAY OF DO	ib
XXXV. MAHISHASURAMARDINI IN DO	ib
XXXVI. CEILING IN DO	28
XXXVII. DO DO	ib
XXXVIII. VISHNUVARDHANA AND SANTALE	30
XXXIX. EAST VIEW OF VIHA-NARAYANA TEMPLE	ib
XL. SOUTH VIEW OF ANDAL TEMPLE	32
XLI. LAKSHMI-NARAYANA ON THE SOUTH WALL OF ANDAL TEMPLE ..	ib
XLII. CEILING IN FRONT OF THE STOREHOUSE	34
XLIII. DO THE KITCHEN	ib
XLIV. INSCRIPTION (BELUR 58) RECORDING THE CONSECRATION OF THE KESAVA TEMPLE	36
XLV. SANKARESWARA TEMPLE TO THE WEST OF BELUR	ib

State Central Library,
Govt. of West Bengal,
14-A, B. T. Road, Calcutta-700026

ARCHITECTURE AND SCULPTURE IN MYSORE.

No. III.

THE LAKSHMIDEVI TEMPLE AT DODDA GADDAVALLI.

DODDA Gaddavalli is a small village in the Hāssan Taluk of the Hāssan District in the Mysore State, situated at a distance of about 12 miles to the north-west of Hāssan and about 2 miles to the left of the Hāssan-Bēlūr road. It is called Dodḍa (or Big) Gaddavalli to distinguish it from another village close to it known as Chikka (or Little) Gaddavalli. The latter is mentioned by this name in an inscription¹ in the Bēlūr temple, dated 1548, which states that during the rule of the Vijayanagar king Sadāsiva-Rāya a chief named Singapa-Nāyaka made a grant of this village to provide for the car festival of the god Kēśava of Bēlūr. But in the old inscriptions at Dodḍa Gaddavalli the village is named simply Gaddumballi without the prefix Dodḍa, and the epithet *abhinava-Kollāpura* or the modern Kollāpura is applied to it owing to the existence there of a temple of Lakshmīdēvi, in allusion to the famous ancient temple of the same goddess at Kolhāpūr.

The Lakshmīdēvi temple at Dodḍa Gaddavalli is a typical example of the Hoysaḷa style of architecture. It is quadruple, *i.e.*, has four cells, and appears to be the only Hoysaḷa building of this kind in the State. Plate I gives the full view of the temple from the west. From an inscription² in the temple (Plate XIV) we learn that during the rule of the Hoysaḷa king Viṣṇu the great merchant (*maha-vadḍavyavahari*) Kullahana-Rāhuta and his wife Sahajādēvi founded the village Abhinava-Kollāpura and caused to be erected in it the temple of the goddess Mahālakṣmi in A. D. 1113. It is thus one

¹ *Epigraphia Carnatica*, V, Bēlūr 4.

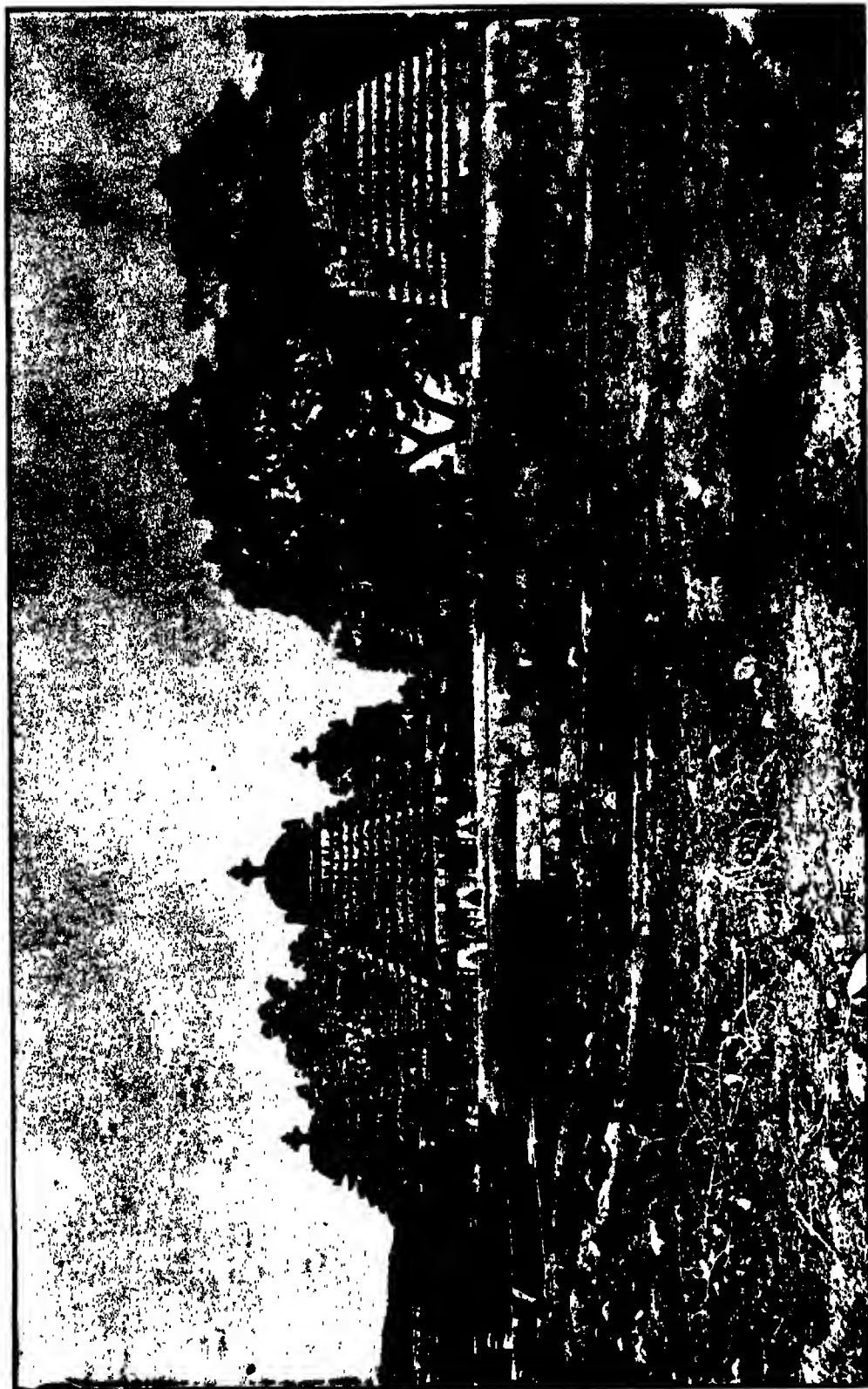
² *Ibid.*, Hāssan 149.

of the earliest temples of the Hoysaḷa style, built four years before the Kēśava temple at Bēlūr which was founded by king Viṣṇu in 1117.

The temple is situated in the middle of a court, measuring 118' 6" by 112' 9", enclosed by an old stone wall, about 7 feet high, with two *mahādvaras* or outer gates on the east and west (Plate II). It is worthy of note that the raised terrace which forms a characteristic feature of most of the buildings of this style is wanting here. To the west gate is attached a fine entrance porch or *maṇṭapa* supported by sixteen pillars and adorned with seven artistically executed ceilings. The central ceiling shows fine bead work with a circular panel in the middle sculptured with a figure of Tāṇḍavēśvara, while the others have floral ornaments in the middle with circular panels carved with the figures of the *aṣṭa-dikpālakas* (or regents of the eight directions) around. The porch has verandas all round. There was likewise a small porch attached to the east outer gate, but this has now fallen along with a portion of the enclosing wall. The doorway of the east *mahādvara* is elegantly carved (Plate IV). At each corner of the enclosure is a small neat shrine surmounted by a stone tower and a Hoysaḷa crest, *i.e.*, a figure of Saḷa, the progenitor of the Hoysaḷa family, stabbing a tiger. The doorways of the shrines are well carved. Plates V and VI show the shrines at the south-west and north-west corners respectively of the enclosure. The former has a floral ornament in front of the Hoysaḷa crest, while the latter has a figure of Tāṇḍavēśvara. In the north-east of the temple enclosure, at some interval from the corner shrine, is situated a small temple of Bhairava, consisting of a *garbha-griha* or adytum and an open *sukhanāsi* or vestibule, also surmounted by a stone tower and a Hoysaḷa crest. There are thus five towers in the enclosure, and adding to these the four over the four cells of the main temple, we have in all nine beautiful stone towers with Hoysaḷa crests, a feature not found in any other Hoysaḷa building in the State. Six of these towers are seen in Plate I, while Plate III shows only the four towers of the quadruple temple in the middle.

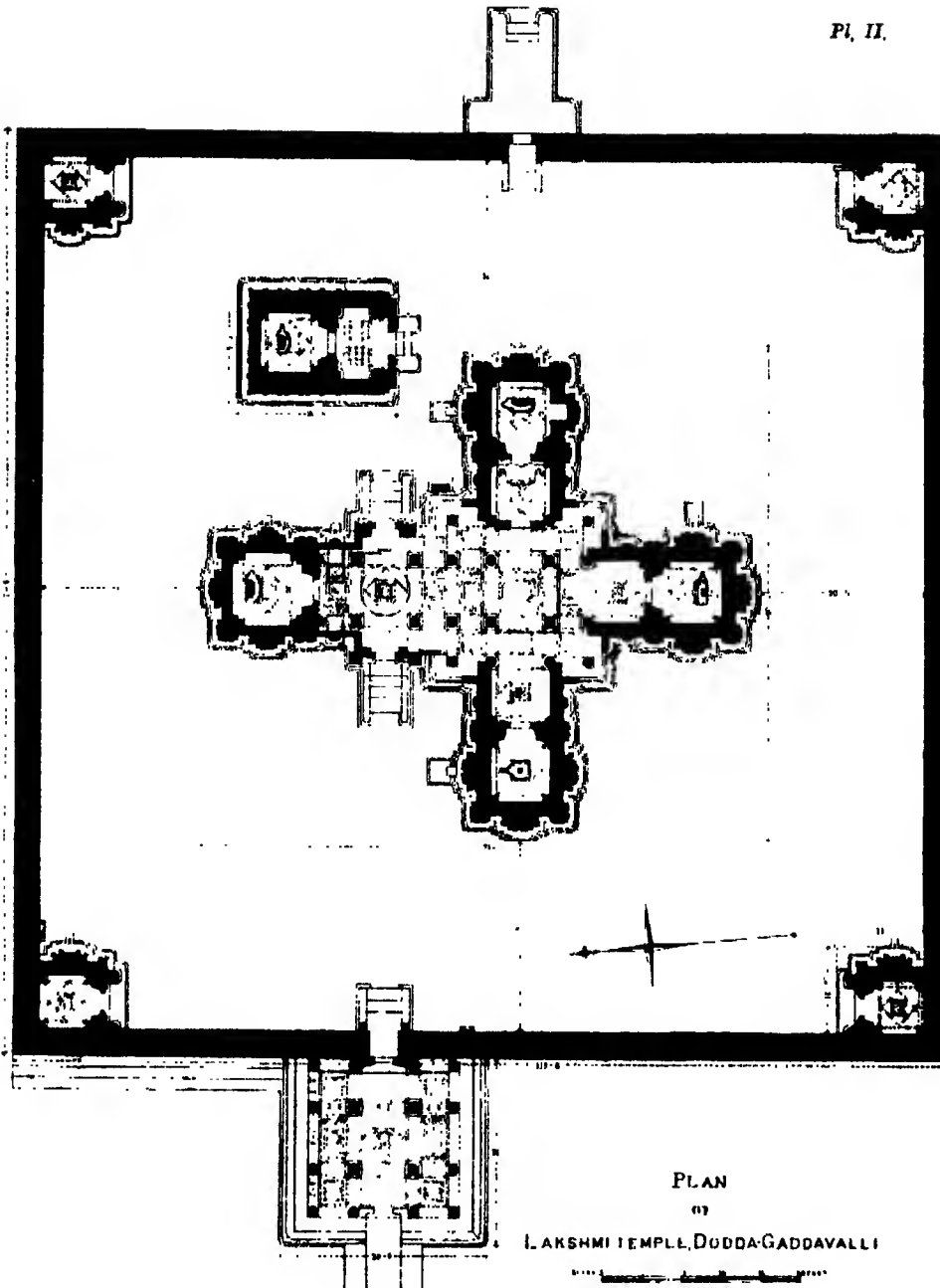
As stated above, the temple consists of four cells, all surmounted by stone towers and Hoysaḷa crests, of which three are in the southern portion and one in the northern. Of the former, the east cell enshrines Lakṣmī-dēvi, the west a *linga* named Bhūtanātha and the south Bhairava, not the original figure which must have been Viṣṇu as indicated by the Garuḍa

PLATE I



FULL VIEW OF LAKSHMIDEVI TEMPLE AT PODIA GADDAVALLI

Pl. II.



emblem on the pedestal. The cell in the northern portion is dedicated to Kālī. Plate VII shows the east view of the Lakshmidēvi shrine and Plate VIII the north view. The Kālī shrine, of which the west view is exhibited on Plate IX, has in the *navaranga* or middle hall two entrances on the east and west. The west doorway, flanked by Vaishṇava *dvarapālakas* or door-keepers, shows good work (Plate X). There are two seated elephants at the sides of the east doorway (Plate VIII). The outer walls of all the cells have single or double pilasters surmounted by ornamental turrets with a few figures here and there. The east outer wall of the Kālī cell has sculptured on it a figure of Kālī. The turrets on the outer walls of the Lakshmidēvi and Viṣṇu cells show finer work than those on the outer walls of the others. There is a pretty large number of niches in the shape of miniature shrines on the outer walls, but unlike in other temples most of them bear inscriptions instead of figures. Of the towers, that over the Lakshmidēvi cell shows here and there figures of Yakshas.

Of the four cells, the Lakshmidēvi and the Bhūtanātha cells face each other; so also do the Viṣṇu and the Kālī cells, only at a greater interval. Each cell consists of a *garbha-griha* and a *sukhanāsi*, and with the exception of the Lakshmidēvi cell all have open *sukhanāsis*. The three cells in the southern portion are attached to a common *navaranga* or middle hall. The *garbha-griha* and *sukhanāsi* of these three cells have ceilings carved with lotuses. The lintel of the *garbha-griha* doorway of the Lakshmidēvi cell has sculptured on it a figure of Tāṇḍavēśvara, that of the Viṣṇu cell a figure of Yōga-Narasimha and that of the Bhūtanātha cell a figure of Gajalakshmi. Lakshmidēvi is a fine standing figure, about 3½ feet high, flanked by female attendants (Plate XI). She has four hands, the upper right holding a conch, the upper left a discus, the lower right a rosary with the *abhaya* or fear-removing pose and the lower left a mace. It is stated that the Viṣṇu cell had once a figure of Kēśava. The common *navaranga* has verandas on all the three sides and nine good ceilings of a square shape with projecting circular panels, the central one having what looks like Tāṇḍavēśvara and the others the *aṣṭa-dikpālakas*. It is attached without any partition to the *navaranga* of the Kālī cell. Both the *navarangas* measure about 30 feet in length, the width being about 15 feet. They are supported by ten pillars, exclusive of the four on the verandas. There are also eight

pilasters, two each in the *sukhanāsi* of the four cells. Kālī is a terrific eight-armed figure, about 3 feet high, seated on a demon, the attributes in the right hands being a trident, a sword, an arrow and an axe, and those in the left a drum, a noose, a bow and a cup (Plate XII). The upper portion of the *prabhā* or halo has nine seated *prētas* or ghosts armed with swords, while the pedestal has one big *prēta* with tusks seated with a pitcher in front of it. The ceiling of the *garbha-griha* of the Kālī cell has a lotus, while that of the *sukhanāsi* shows a kneeling male figure holding a sword in the right hand and a cup in the left. The lintel of the *garbha-griha* doorway has a tusked head in the middle flanked by three *prētas* on either side with intervening heads similar to the one in the middle, while its jambs have nude female figures wearing sandals. In the *sukhanāsi* stand, facing each other, two nude male *vīṭaḷas* or goblins, about 6 feet high. The hands of the *vīṭaḷa* to the right are broken. The one to the left has a protruding tongue and holds a sword in the right hand and a skull together with a decapitated head in the left (Plate XIII). The *vīṭaḷas*, which are mere skeletons, are well carved. They are represented as having large ear-lobes. The ceiling of the *navaranga* of the Kālī cell has a dancing male figure playing on the *vīṇā* or lute.

The name of the architect who built this beautiful temple is given in Hāssan 149, which has already been referred to, as Mallōja Māṇiyōja. The inscription says that he was resplendent with the creative skill of Viśvakarma, the architect of the gods. It also gives at the end a technical description of the structure. There are several mutilated figures lying in the temple enclosure and outside. One of these, a standing figure of Bhairava, is seen on Plate VI. There is also another Hoysala temple in a dilapidated condition at the entrance to the village.

A few words may now be said about the inscriptions that relate to the temple. As stated before, several of these are engraved in the niches on the outer walls. There are also a few on detached stones standing in the enclosure. One of the stones is seen on Plate VII, another on Plate VIII near the elephants, and a third, a *vīragal* or memorial to a hero who fell in battle, on Plate VI. The most important of these epigraphs is Hāssan 149 (Plate XIV), which records the construction of the temple in A. D. 1113. After an invocatory verse in praise of Śambhu it proceeds to say that while the



WEST VIEW OF LAKSHMIDEVI TEMPLE AT DORDA, GADGAON

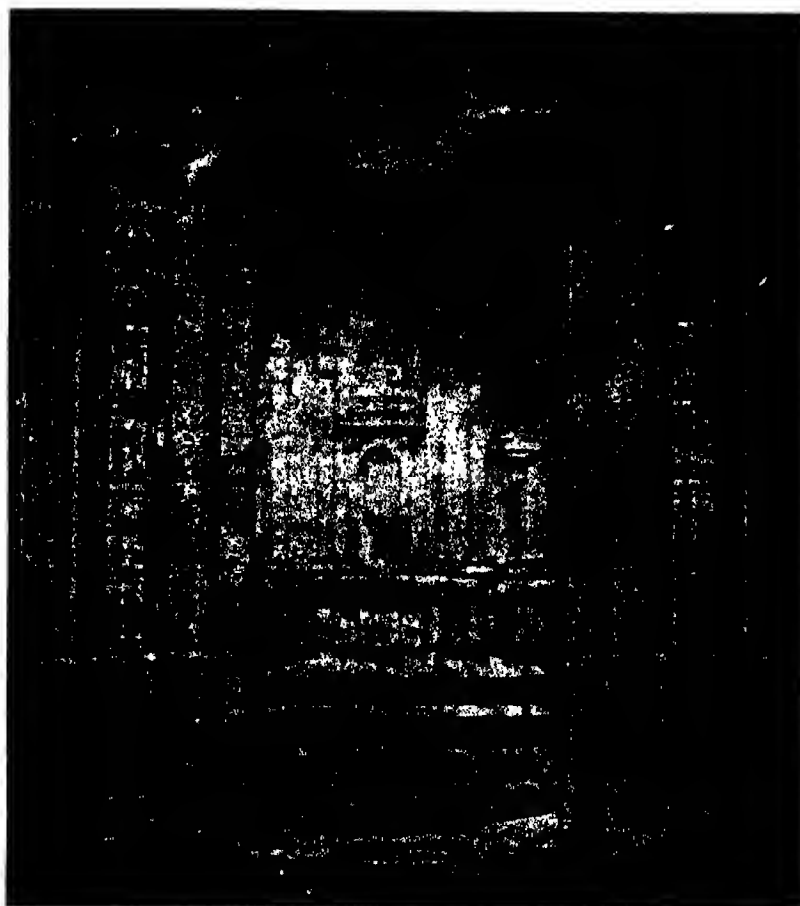
mahā-maṇḍalēśvara, Tribhuvanamalla, capturer of Talakāḍu, Kongu, Nangali, Banavase, Beluvala, Halasige, Hānungalū, Noṇambavāḍi and Uchchangi, bhujabala-Vīra-Gaṅga-pratāpa-śrī-Vishṇu-bhūpālaka was in the capital Dōrasamudra, ruling the kingdom in peace and wisdom, the possessor of all titles, an ornament of an honored family born in the country near Pāriyātra, an incarnation of *dharma* or virtue, kind to all living creatures, the great merchant (*mahā-vadḍavyavaharī*) Kullahana-Rāhuta and his wife Sahajādevī, having caused to be built the village Abhinava-Kollāpura, granted in the year Vijaya 4 *salages* of wet land, exempt from taxes, below the big tank to Mallōja Māṇiyōja, resplendent with the creative skill of Viśvakarṇa, who erected the temple of Mahālakshmi. Then follow an imprecatory sentence and verse after which occur two lines which appear to give the characteristic features of the structure in technical language. The terms used are *vimāna*, *sarvatōbhadra*, *vṛishabha*, *naḷinika*, *uttunga* (? *uttambha*), *vairāja*, *Garuḍa*, *vardhamāna*, *śankha*, *vṛitta*, *pushpaka* and *griha-rajā*. All these occur as technical terms representing varieties of *prasāda* in Sanskrit works on architecture.

Two more inscriptions refer themselves to the reign of king Vishṇu. One of them, Hāssan 134, records a money grant by Kullahana-Rāhuta, the founder of the temple, for the goddess Mahālakshmi. The other is the *viragal* referred to above (see Plate VI). Though this does not relate to the temple, it deserves some notice. It records that in the war with Beppa-Dēva.... jaya-rāhutta, charging into the cavalry, attained the world of gods. The stone is divided into four panels: the two lower represent the battle scene; in the third we see the hero being borne to heaven by celestial nymphs; and in the fourth we see him seated with folded hands in front of the *linga*.

Of the remaining epigraphs, two belong to the reign of Nārasimha I, son of king Vishṇu, and several to the reign of Ballāla II, son of Nārasimha I. One of the inscriptions of Nārasimha I (Hāssan 148), dated 1162, records a grant of land for the goddess Mahālakshmi by Jakavve, wife of Avilāna-chakravartī Dāsaya-sāhani. A record of Ballāla II (Hāssan 136), dated 1218, states that Siriyādēvi, younger sister of the *mahā-vadḍavyavaharī* Golchanāyaka, and Māyidēva made a grant of land to provide for the livelihood of the garland-makers for the deities Mahālakshmi, Kālī and Bhūtanātha. Another (Hāssan 139), which appears to be dated 1200, tells us that Ballāla

II remitted a number of taxes (named) and granted the village of Jāgaravalli for the three deities. A third (Hāssan 142), dated 1194, registers the grant of two looms each for the same deities by Heggade Sōgayya. A fourth (Hāssan 144), dated 1209, says that Heggade Sōmayya, the customs officer of Santasavādi, son of Ballāḷa-Dēva's great minister and general Gōyidimayya and brother-in-law of the great merchant Jayitayya, granted certain tolls (specified) for the same three deities. There are also a few more records of the same reign, namely Hāssan 138, 143, 145 and 151, which show that Goleha-nāyaka and Siriyādēvi, mentioned above, were persons of some importance who took much interest in the maintenance of the temple. The latest record in the temple, Hāssan 140, registers the deposit of a fund in 1319 in order to provide for offerings of rice for the goddess Mahālakshmi.

PLATE IV



DOORWAY OF THE EAST MAHADVARA OR OUTER GATE

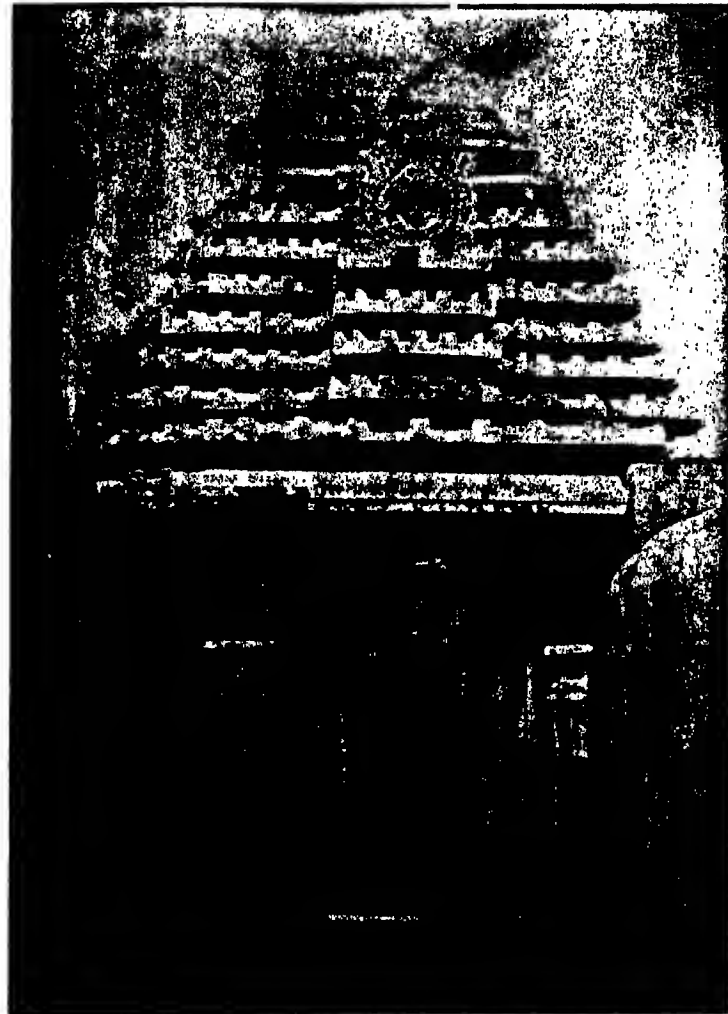
APPENDIX.

Transliteration of Hassan No. 149 in the Lakshmi-devi temple
at Dodda Gaddavalli.

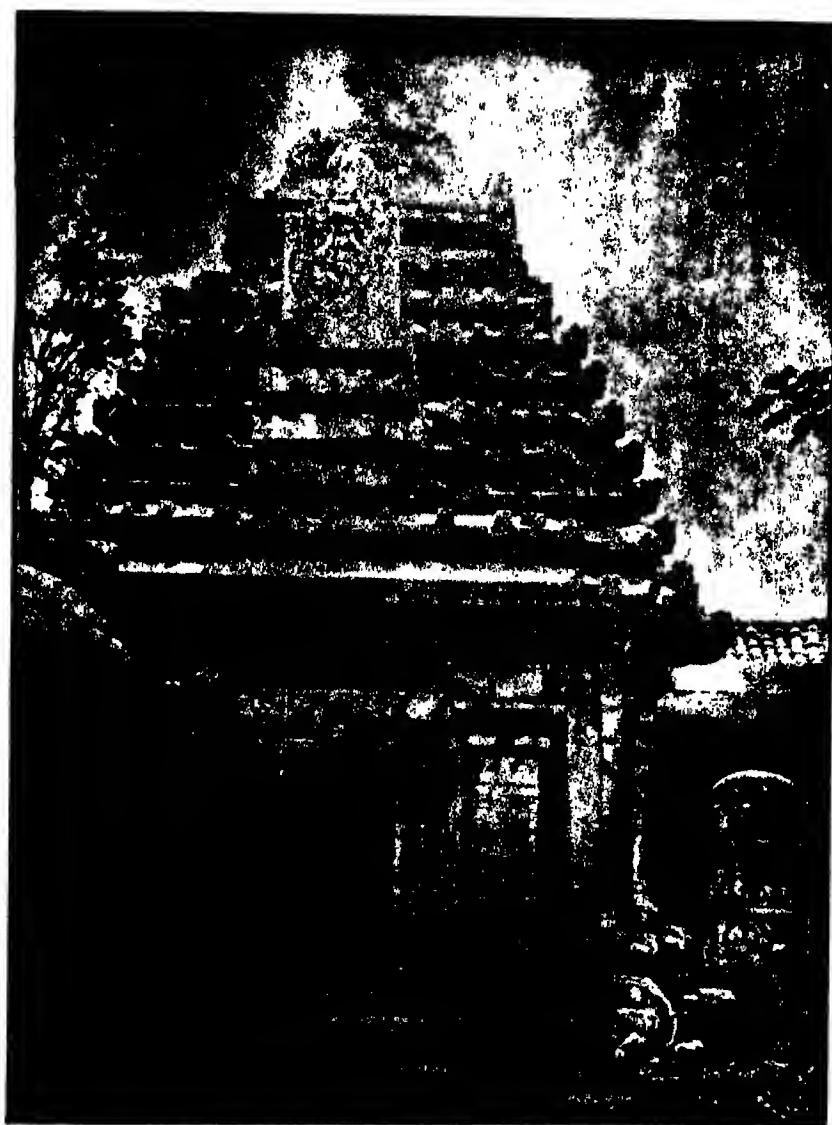
1. Namas tuṅga-śiraś-chumbi-chandra-chāmara-oh ā-
2. ravē¹ trailōkya-nagarārambha-mūlastambhā-
3. ya Śambhavē || svasti śrīman-mahā-maṇḍa-
4. lēśvaram Tribhuvanamalla Talakāḍu-Koṅgu-
5. Naṅgali-Banavase-Beḷuvala-Halasige-Hānuṅ-
6. galu-Noṇambavāḍiy-Uchohangī-goṇḍa bhuja-
7. baḷa-Vira-Gaṅga-pratāpa-śrī-Vishṇu-bhū-
8. pālakanu Dōrasamudrada rājadhā-
9. niyalu sukha-saṅkathā-vinōdadim rā-
10. jyaṁ-geyyuttire || svasti śrī-bhuvana-bhavana-vēḷāvanī-Pā-
11. riyaṭra-tan-madhya-dēśōdbhava-mahita-kuḷa-tiḷa-
12. ka dharmāvatāra sarva-jīva-dayāparar appa || svasti sa-
13. masta-prasasti-sahitam śrīman-mahā-vaḍḍavyavahā-
14. ri Kullahapa-rābutarum ardhāṅga-śaririyar appa Sa-
15. hajādēviyarum śrīmatu Abhinava-Kollāpu-
16. ravam geysi śrīman-Mahālakshmi-dēviya prā-
17. sādavam geḍa Viśvakarma-nirmita-su-
18. bhāsitan appa Mallōja-Māpiyō-
19. jaṅge Vijaya-saṁvatsarada Chaitra-suddha 10
20. Brihaspati-vāradandu hiriya-keṇeya
21. keḷage nālku-salage-gaddeyam sarva-namasya-
22. v-āgi koṭṭaru chandrārka-tā-
23. raṁbaram salvudu i-dharmavam kiḍisida-
24. vam linga-bhēdi Gaṅgeya taḍiyalu kavi-
25. leyum Brāhmaṇanuman konda Brahma-ha-
26. ti sva-dattam para-dattam vā yō harēta

27. vasundharām shashṭir varsha-sahasrāṇi vi-
 28. shṭhāyām jāyate krimiḥ ॥
 29. vimāna sarvatōbbhadra vṛishabha naḥinika uttuṅga vai-
 30. rāja Garuḍa vardhamāna śaṅkha vṛitta pushpaka gṛiha-rāja svasti
-

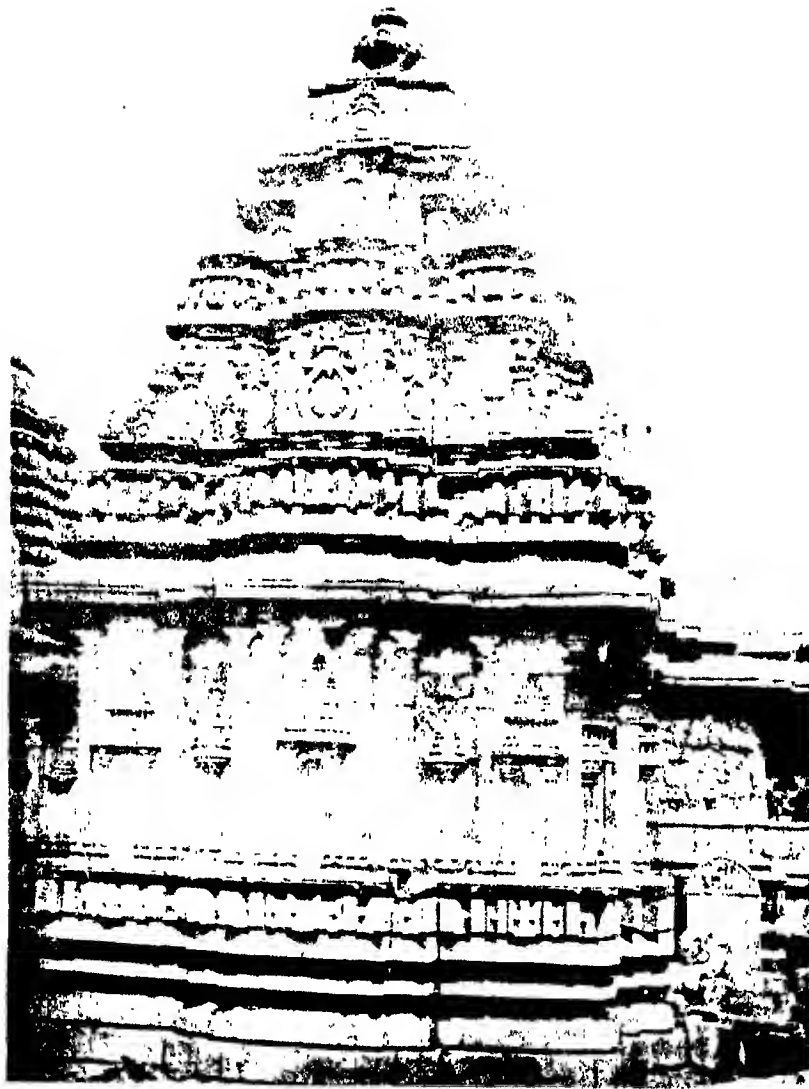
PLATE V



SHRINE AT THE SOUTH-WEST CORNER OF THE ENCLOSURE



SHRINE AT THE NORTH WEST CORNER OF THE ENCLOSURE

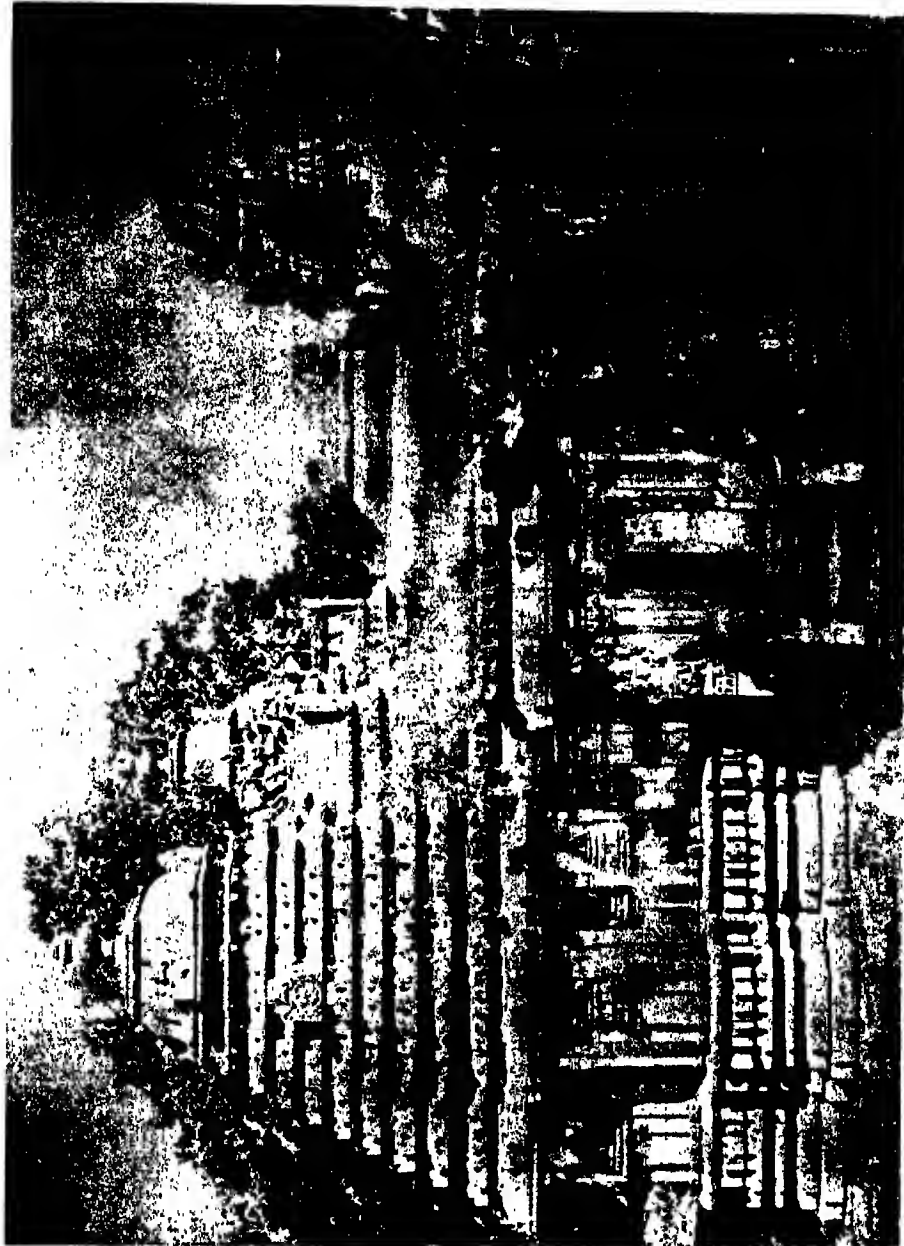


EAST VIEW OF THE LAKSHMIDEVI SHRINE

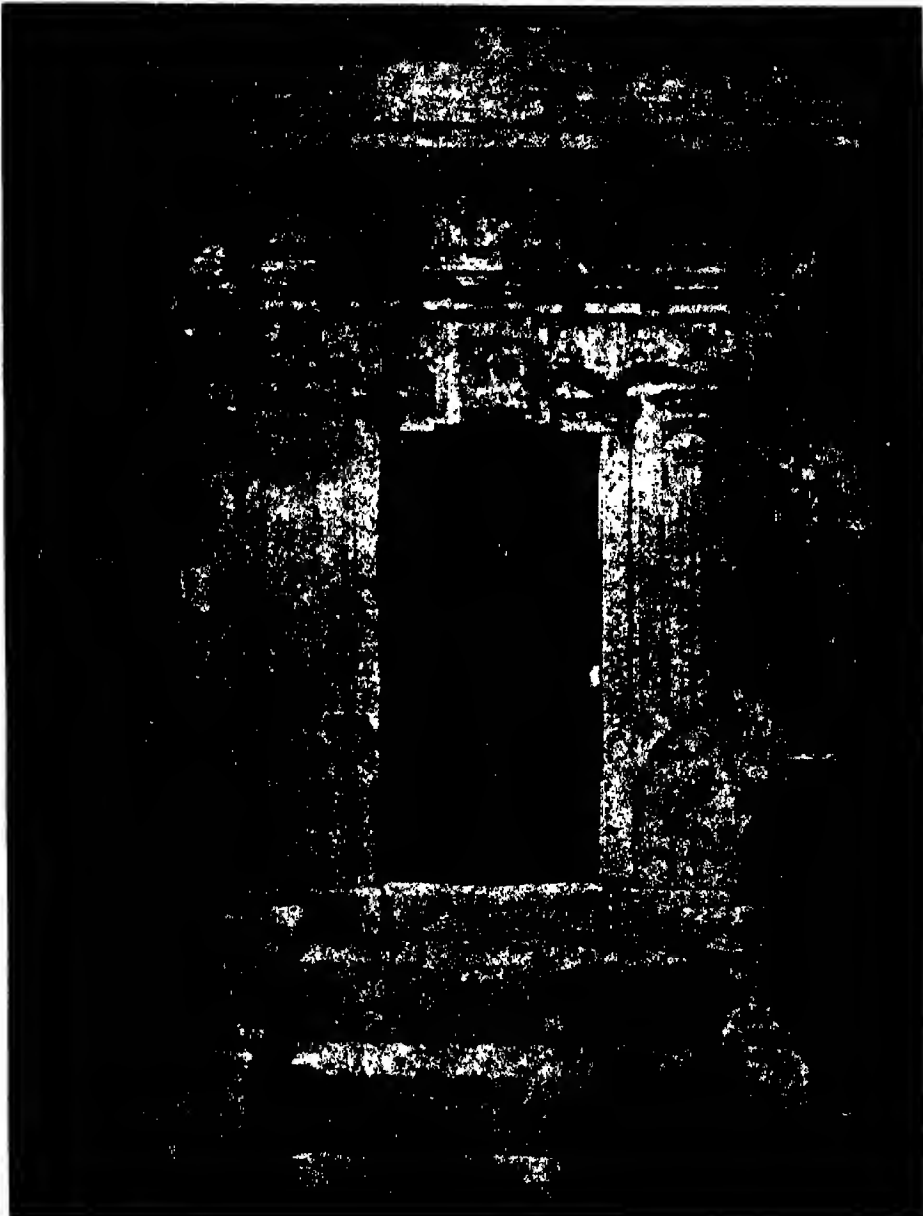
27504



NORTH VIEW OF THE LAKSHMIDEVI SHRINE



WEST VIEW OF THE KALI SHRINE



WEST DOORWAY OF THE NAVARANGA OR MIDDLE HALL OF THE KALI SHRINE



LAKSHMI VI



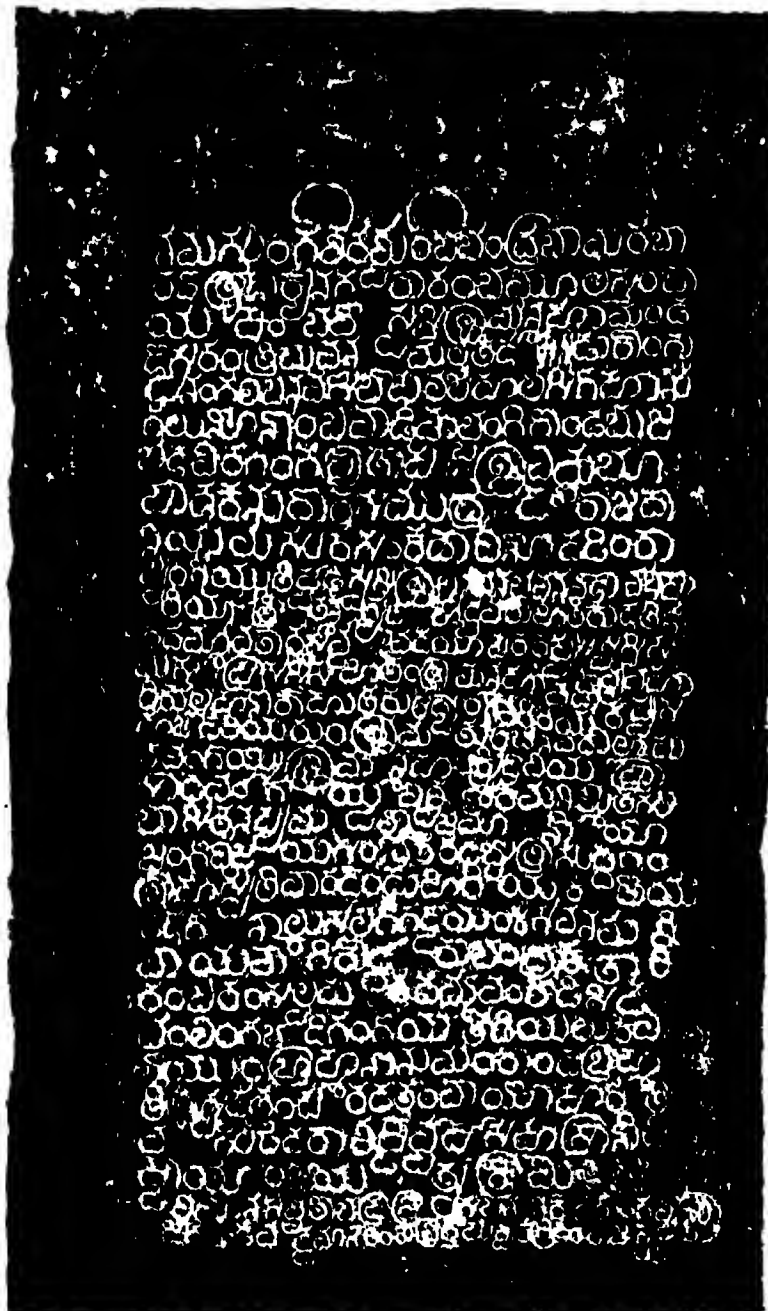
KALI



VETALA OR GOBLIN IN THE VESTIBULE OF THE KALI SHRINE

INSCRIPTION (HASSAN 149) RECORDING THE FOUNDATION
OF THE TEMPLE

Pl. XIV.



INTRODUCTORY NOTE.

"THE extraordinary wealth of the artistic products of Mysore," as disclosed by my Annual Reports, has attracted considerable attention both in India and outside. Considering its area, Mysore is extremely rich in the number of its artistic structures, the majority of which are built in the style named 'Chalukyan' by Fergusson, and the rest in the Dravidian style. The name Chalukyan is undoubtedly a misnomer so far as Mysore is concerned, seeing that all the buildings of this style in Mysore were erected during the rule of the Hoysalas. According to Fergusson himself this style attained its fullest development and highest degree of perfection in the dominions of the kings of the Hoysala dynasty. The name 'Hoysala' ought to be adopted as the more appropriate designation of the style. With very few exceptions, such as the temples at Tonachi, Angadi, Belgami, Kuppatur and Chikka-Hanasoge, which go back to the eleventh century, all the Hoysala buildings in Mysore came into existence in the twelfth and thirteenth centuries. The period of the ornate structures of the Dravidian style in Mysore ranges from the eighth to the sixteenth century.

The list, which is by no means exhaustive, of the monuments built in the two styles mentioned above, appended to this Note with some particulars relating to them, is enough to give some idea of the richness of Mysore in these artistic treasures. The dates given in a few cases are approximate. Fergusson has briefly described and illustrated about half a dozen of these temples. Mr. and Mrs. Workman have similarly dealt with a few more. Mr. Rice has briefly noticed several others besides in his volumes of the *Epigraphia Carnatica*. But the descriptions given by these scholars cannot but be incomplete, since the interior of most of the temples was a sealed book to them. Further, they have scarcely paid any attention to the sculpture of the buildings. In my Annual Reports I have not only given much additional information concerning the temples dealt with by the above-mentioned scholars, but have also described and illustrated a large number of buildings

not known before. I have, besides, furnished "an immense amount of entirely new matter descriptive of the sculpture," the illustration, especially, of individual works of art signed by the artists having aroused considerable interest among scholars in Europe. Still, as a glance at the list will show, there are many monuments which await and deserve to be described and illustrated.

A wish has been expressed in several quarters that the mass of literature bearing on temple architecture and iconography which is increasing in volume ought to be embodied in permanent form removed from the pages of the Annual Reports. It is under contemplation to prepare and publish a monograph on Hoysala architecture in Mysore. In the meantime it is proposed to issue about half a dozen short monographs with suitable illustrations on a few notable buildings of the Hoysala and Dravidian styles in the State, treating of both their architecture and sculpture. The present work on the Kesava temple at Somanathapur forms the first of the series. The illustrations have been prepared by Mr. T. Namassivayam Pillai, the Photographer and Draughtsman of my Office. My thanks are due to Mr. C. H. Yates, Superintendent, Government Press, for kind suggestions with regard to the get-up of the book and the personal care bestowed on the arrangement and printing of the illustrations.

BANGALORE,
December 1916.

R. NARASIMHACHAR.

PROVISIONAL LIST OF ARTISTIC BUILDINGS OF THE HOYSALA AND
DRAVIDIAN STYLES IN MYSORE.

HOYSALA.

TEMPLE	PLACE	PERIOD	REIGN	REMARKS
1. Basavesvara	Tonachi	C 1047	Vinayaditya ... ..	...
2. Jain Basti	Angadi	C 1050	do ... ..	...
3. Kodaresvara	Belgaum	C 1060	do	Triple
4. Tripurantaka	do	1070	do	Double
5. Kaitabhesvara	Kuppatur	C 1070	do ... ..	...
6. Adinatha-basti	Chikka Itanasoge	C 1090	do	Triple
7. Lakshmi-devi	Dodda Gaddavalli	C 1116	Vishnuvardhana	Quadruple
8. Kesava	Belur	1117	do ... ..	...
9. Kappe-Chennigaraya	do	C 1117	do	Double
10. Kirtinarayana	Tal Kad	1117	do ... ..	...
11. Kesava	Marale	1130	do ... ..	...
12. Siddhesvara	do	1130	do ... ..	...
13. Parvanatha basti	Halebid	1131	do ... ..	...
14. Hoysalesvara	do	C 1141	Narasimha I	Double
15. Jain Basti	Cholasandra	1145	do	Triple
16. Kesava	Honnayara	1149	do ... ..	...
17. Isvara	Anekonda	C 1160	do ... ..	...
18. Kesava	Dharmapura	1162	do ... ..	...
19. Do	Hulekere	1163	do ... ..	...
20. Hoysalesvara	Tenginagatta	C 1163	do ... ..	...
21. Kesava	Nagamangala	C 1170	do	Triple
22. Brahmesvara	Kikkeri	1171	do ... ..	...
23. Buchesvara	Koramangala	1173	do ... ..	...
24. Akkana-basti	Sravasa Belgola	1182	Ballala II ... ..	...
25. Amritesvara	Amritapura	1196	do ... ..	...
26. Isvara	Arasikere	C 1200	do ... ..	...
27. Santinatha-basti	Jinanathapura	C 1200	do ... ..	...
28. Mahalingesvara	Mavuttanahalli	C 1200	do	Triple
29. Chathesvara	Chatchattanahalli	C 1200	do	do
30. Trimurti	Bandalike	C 1200	do	do
31. Anekal	do	C 1200	do	do

HOYSALA—*concl'd.*

TEMPLE	PLACE	PERIOD	REIGN	REMARKS
32. Kodandarama ...	Hirimagalur ...	C 1200	Ballala II ...	...
33. Siddhesvara ...	Kodakan ...	C 1200	do ...	...
34. Santinatha-basti ...	Bandaliko ...	C 1204	do ...	...
35. Kirtinarayana ...	Heragu ...	1218	do ...	...
36. Kedaresvara ...	Halebid ...	1219	do ...	...
37. Virabhadra ...	do ...	C 1220	do ...	...
38. Javara ...	Nanditavara ...	C 1220	do ...	...
39. Harihara ...	Harihar ...	1224	Narasimha II ...	...
40. Bellur ...	Mule-Singesvara ...	1224	do ...	Triple
41. Somesvara ...	Haruballi ...	1234	do ...	...
42. Kesava ...	dn ...	C 1234	do ...	...
43. Mallikarjuna ...	Basaral ...	1235	do ...	Triple
44. Lakshminarasimha ...	Nuggihalli ...	1249	Somesvara ...	dn
45. Sulasiva ...	do ...	C 1249	do ...	...
46. Lakshminarasimha ...	Javagal ...	C 1250	do ...	Triple
47. Javara ...	Budanur ...	C 1250	do ...	...
48. Padmanabha ...	do ...	C 1250	do ...	...
49. Panchalinga ...	Govindanahalli ...	C 1250	do ...	Quintuple
50. Kesava ...	Nagalapura ...	C 1250	do ...	...
51. Kedaresvara ...	do ...	C 1250	do ...	...
52. Mallesvara ...	Hulikal ...	C 1260	do ...	...
53. Kesava ...	Tandaga ...	C 1250	do ...	...
54. Lakshminarasimha ...	Hosaholalu ...	C 1250	do ...	Triple
55. Kesava ...	Turnekere ...	C 1260	Narasimha III ...	...
56. Muh-Sankaresvara ...	do ...	C 1260	do ...	...
57. Kesava ...	Somanathapur ...	1268	do ...	Triple
58. Madhavaraya ...	Bellur ...	C 1270	do ...	do
59. Lakshminarasimha ...	Hole Narsipur ...	C 1270	do ...	do
60. Narasimha ...	Vignasante ...	1286	dn ...	dn

DRAVIDIAN.

1. Nandisvara ...	Nandi ...	C 800	Govinda III ...	...
2. Lakshmanesvara, etc. ...	Avani ...	C 940	Biqa-Nolamba ...	...
3. Chamundaraya-basti ...	Sravana Belgola ...	C 940	Rajamalla ...	...

DRAVIDIAN—*concl.*

TEMPLE	PLACE	PERIOD	REIGN	REMARKS
4. Mukthinathesvara ...	Binnamangala ...	C 1100	Kulottunga-Chola I	...
5. Vaidyesvara ...	Talhad ...	C 1100	do	...
6. Panohakuta-hasti ...	Kambaduhalli ...	C 1120	Vishnuvardhana...	...
7. Somesvara ...	Kurudumale ...	C 1250	Havanji Vasudeva- raya.	...
8. Do ...	Kolar ...	C 1300	Ballala III	...
9. Arkesvara ...	Hale-Alur ...	C 1300	do	...
10. Vidyasankara ...	Sringeri ...	C 1356	Bukka I	...
11. Agboresvara ...	Ikkeri ...	C 1560	Sankauna-Nayaka I	...
12. Hanganatha ...	Rangasthala ...	C 1600	Palegara	...

